



University of Wisconsin-Madison  
Arts Business Competition

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## EXECUTIVE SUMMARY

Trade Winds Ensemble (TWE) is a group of teaching artists who offer music composition workshops for children in partnership with social impact organizations worldwide. I have served as Artistic Director of TWE since co-founding the organization in 2013.

Learning music comes with powerful benefits like improved confidence, communication, teamwork, and joy. But as members of TWE, we believe music education can only guarantee these benefits when students can access an anti-oppressive classroom. We've been frustrated to observe that classical music's pedagogical tradition has harmful tendencies. It traditionally undermines the voices of students, neglecting their interests in the art form and assuming their limited knowledge. It even perpetuates colonialist ideals of white hegemony through forcing the use of conventional notation, teaching exclusively Western instruments, or exposing students to music written only by white men. This enforces the idea that children whose identities exist outside this dominant narrative are not welcome to create music of their own and therefore cannot access music's benefits.

To urgently respond to these observations, TWE creates innovative curricula that integrate music and social work principles. We implement these curricula during residencies with partners that are making a social impact already, but don't offer music programming. Through arts games and activities, we encourage students to push the boundaries of their creativity and courage. We put students in the role of "composer" to remind them that they are empowered to make their voices heard and can therefore make change in their community.

We have implemented this curriculum since our founding in 2013. Today, we reflect on all we have achieved:

- 8 residencies in 6 cities
- 20 relationships with partner institutions
- 23 employed teaching artists
- 700 student compositions
- 2,200 children impacted

We look forward to the future of TWE, as we continue our mission: to celebrate students, support community, and dismantle oppression in classical music pedagogy. Please visit us at [TradeWindsEnsemble.org](https://www.TradeWindsEnsemble.org)

## PROJECT PLAN

### 2021 PROGRAMMING

While the COVID-19 pandemic has paused our ability to host in-person workshops, it has also given us the opportunity to explore other innovative ways to make music with our partners. Our newest initiative, Interactive Music Modules, will allow us to have the broadest impact yet.

Instead of an in-person residency in Summer 2021, TWE will produce a series of asynchronous interactive online "modules" for our partners. Modules are curated by fifteen TWE teaching artists, and will offer a variety of creative activities, each about 25-minutes in length. They will contain elements that exemplify TWE's mission and ensure accessibility, including:

- Opportunity for play, courage, and agency,
- Development of a social-emotional skill,
- Listening to or creation of music; no instruments needed,
- Utilization of culturally responsive and trauma-informed pedagogical strategies, and
- Limited supply requirements.

### PARTNER ORGANIZATIONS

We are proud to collaborate with eight social impact organizations in this initiative. The partners below will access the modules and facilitate student participation (children age 4–18); collectively, around 400 students will have access. TWE has previously hosted in-person workshops with several of these partners, which are indicated with \*.

- Briarpatch Youth Services (Madison, Wisconsin)
- Courageous Kids (Eugene, Oregon)
- The People's Music School (Chicago, Illinois) \*
- RefugeeOne (Chicago, Illinois) \*

- Ruth Ellis Center (Detroit, Michigan) \*
- Cemuchca Institute (Cap-Haitien, Haiti) \*
- Rise and Shine Academy (Nairobi, Kenya) \*
- Umoja Centre (Arusha, Tanzania) \*

By simultaneously establishing new partnerships and nurturing existing ones, we are able to consider sustainability and potential for growth. We anticipate this pilot modules initiative will be a sustainable model we keep and adapt for future teaching activities in 2022 and 2023.

#### PROGRAM PREPARATION

Since our work as teaching artists happen every June–August, the members of TWE spend September–May conducting activities that will ensure our success during summer residencies. These activities take place during online meetings and include lesson planning, fundraising for the organization, and social justice and pedagogy research/professional development. As we add more teaching artists to our roster, we have also started recruiting, interviewing, and training new team members.

#### MATERIALS AND RESOURCES

We are committed to providing access to inclusive music education. So, it is essential that our lesson plans have limited supply requirements. Since our workshops and modules aim to make music creation equitable and accessible for anyone, students simply need paper and colored pencils to thrive in our classes. No specialty materials—not even musical instruments—are needed or included in our budget. Partner organizations have been asked to provide paper and colored pencils for their student-participants, as well as an internet connection so they can access the modules.

## TIMELINE

Below is a timeline of significant events from TWE’s past, present, and near future. Scheduled activities that were cancelled due to COVID-19 are indicated with \*.

2013	<ul style="list-style-type: none"> <li>• January: TWE is founded</li> <li>• March: Received fiscal sponsorship from The Field</li> <li>• June: Pilot residency at Rise and Shine Academy in Nairobi, Kenya</li> </ul>
2015	<ul style="list-style-type: none"> <li>• November: Invited as Ensemble-in-Residence at Wright State University Reed Festival in Dayton, Ohio</li> </ul>
2016	<ul style="list-style-type: none"> <li>• June: Pilot residency at Umoja Centre in Arusha, Tanzania</li> <li>• July: Second residency at Rise and Shine Academy in Nairobi, Kenya</li> </ul>
2017	<ul style="list-style-type: none"> <li>• June: Pilot residency at RefugeeOne in Chicago, Illinois</li> <li>• June: Pilot residency at The People’s Music School in Chicago, Illinois</li> </ul>
2018	<ul style="list-style-type: none"> <li>• July: Pilot residency at Cemuchca Institute in Cap-Haïtien, Haiti</li> </ul>
2019	<ul style="list-style-type: none"> <li>• June: Pilot residency at Ruth Ellis Center in Detroit, Michigan</li> </ul>
2020	<ul style="list-style-type: none"> <li>• June: Pilot residency at Courageous Kids in Eugene, Oregon*</li> <li>• June: Ensemble-in-Residence at Oregon Bach Festival Composer Symposium in Eugene, Oregon*</li> <li>• July: Third residency at Rise and Shine Academy in Nairobi, Kenya*</li> <li>• August: Second residency at Ruth Ellis Center in Detroit, Michigan*</li> </ul>

<b>2021</b>	<ul style="list-style-type: none"> <li>• <b>March 1: Teaching artists submit proposals detailing module activities</b></li> <li>• <b>April 12: Teaching artists present for each other their module proposals and receive feedback</b></li> <li>• <b>June 1: Teaching artists submit final module videos</b></li> <li>• <b>July 1: Modules are available online for partners/students</b></li> <li>• <b>September 1: Partners submit feedback and reflections</b></li> </ul>
2022 (tentative)	<ul style="list-style-type: none"> <li>• January: Complete filing for 501(c)(3) status</li> <li>• March: Teaching artists begin curating new online modules</li> <li>• June: Ensemble-in-Residence at Oregon Bach Festival Composers Symposium in Eugene, Oregon</li> <li>• June: In-person pilot residency at Courageous Kids in Eugene, Oregon</li> <li>• July: New modules are available online for partners/students</li> </ul>
2023 (tentative)	<ul style="list-style-type: none"> <li>• March: Teaching artists begin curating new online modules</li> <li>• June: In-person pilot residency at Gabriela Lena Frank Creative Academy of Music</li> <li>• July: New modules are available online for partners/students</li> </ul>

## AUDIENCE ANALYSIS

The objectives of our 2021 initiative aim to benefit all the groups of TWE's stakeholders:

- **STUDENTS:** Participating partners indicated their desire to offer arts programming for the youth they serve. Students have struggled to enjoy, laugh, and engage during COVID-19. But the musical activities we will curate can offer moments of joy and social-emotional growth.
- **PARTNER ORGANIZATION ADMINISTRATORS:** By offering arts modules to our partners, we are taking some curricular planning burdens off of their administrators. Partners will be invited to submit an exit survey at the end of the summer, in addition to feedback about each module. This feedback will be invaluable if we decide to utilize asynchronous learning again in the future.
- **MEMBERS OF TWE:** Musicians abruptly lost employment opportunities when the pandemic began, due to the halting of in-person performances. So, it is imperative that we offer financial compensation to our artists. TWE members who contribute an interactive module will be reimbursed \$250 upon submission. Additionally, the module they curate will become a significant work sample in their artistic portfolio.
- **MUSICIANS EVERYWHERE:** In addition to currently employed members of TWE, 2021 module creators were selected from an open call for module proposals. This invited participation for this paid opportunity and ensured that a diverse set of artists contributed content. We hope that our modules will serve as a model for other music teachers to see how accessible asynchronous music instruction can look.
- **DONORS:** TWE is supported by a group of donors who deserve to know that their generous support is being utilized despite the isolating challenges COVID-19 creates.

## MARKETING

**FOR STUDENTS AND ADMINISTRATORS:** TWE typically establishes relationships with partners by researching organizations whose mission is aligned with ours and whom we believe can benefit from our workshops. After initial contact, we provide a proposal that describes our work in further detail and requests the support we need (like classroom space and some teaching materials). Together, we discuss modifications to our curriculum based on the partner organization's feedback, and we collaborate with the partner on how to best market our workshops to student attendees. This has been our process for both in-person activities, and for the 2021 online modules. Depending on the market, our strategies have included:

- Fliers for distribution to parents
- Posters for hanging on-site

- Social media announcements
- Announcements in person by administrators

FOR SUPPORTERS AND MUSICIANS: During residencies, TWE emails twice-weekly updates to our supporters about our daily activities. Since these updates are limited to the summer, we launched two campaigns that allow for more frequent marketing:

- Quarterly newsletter: this will be sent physically and electronically to supporters
- Yearly crowdfunding campaign: we have hosted five successful Kickstarter campaigns

Finally, to model our work to musicians everywhere, we have created a unique internet presence: an online journal. This featured page on our website is a place where each TWE musician and invited guest submitters can publish their research and writing. It is a space we've created for musicians to discuss anti-racism, anti-oppression, mental health, citizenship, creativity, and critical pedagogy; it helps us tell the world about TWE and our roster of artists year-round.

## KEY PERSONNEL



TWE core members and teaching artists pictured left to right: Grace Bernard Oforka, Ryan Blocker, Prerana Bhatnagar, Danny Clay, Philip Espe (top); Jon Hannau, Suzanne Hannau, Satoko Hayami, Ellen Hindson, Brenda Moraa (middle); Abena Motabli, Brandon Scott Rumsey, Midori Samson, Jamie Sanborn, Eric Umble (bottom).

**Midori Samson, Co-Founder and Artistic Director:** Midori Samson (she/her) is the 2<sup>nd</sup> bassoonist of the Wisconsin Chamber Orchestra and the Lecturer of Bassoon at UW-Stevens Point. She is happiest in creative projects that prioritize anti-racism, social justice, and peace. Recent collaborators include Yo-Yo Ma and Youth Music Culture Guangdong (China), Artists Striving to End Poverty (India), Project Tumugtog (Philippines), Ubumuntu Arts Festival (Rwanda), Gabriela Lean Frank Creative Academy of Music, and the Civic Orchestra of Chicago. She holds degrees from Juilliard and the University of Texas at Austin and is currently a Collins Fellow at UW-Madison pursuing a doctoral degree in bassoon performance and social welfare.

**The musicians of Trade Winds Ensemble:** TWE is comprised of six core members who organize and produce all of TWE's activities in addition to their responsibilities as teaching artists. Core members all hold graduate degrees in music performance, and each has at least a decade of teaching experience. In addition to its core

members, TWE has a roster of teaching artists; these musicians will curate 2021 modules. They were selected for their particularly radical and experimental approaches to music education, and their experiences creating diverse styles of music. They each maintain careers as performers, composers, and teachers in their respective cities across the USA, Canada, Kenya, and Nigeria.

## FINANCIAL PLAN/BUDGET

TWE is an entirely artist-run organization that relies on private donations and small grants. We are Sponsored Artists with our fiscal sponsor, The Field, and are currently in the process of becoming a registered 501(c)(3) not-for-profit organization. These filing fees—along with the significant decrease in private donations due to COVID-19—create extra challenges in fundraising this year.

Including yearly operational costs, remaining expenses from fiscal year ‘19–’20, and costs for our ‘20–’21 module initiative, our total budget for the year is \$10,700. Below is a budget for our anticipated expenses and income this year.

### YEARLY OPERATIONAL EXPENSES

Application for 501(c)(3) status	\$750
Online Administrative Subscription (G-Suite)	\$870
Fiscal Sponsorship Fee (The Field)	\$250
Printing and Mailing	\$150
Artist Fees for Online Journal Contributions (\$100/submission)	\$1,200
Remaining Expenses from ‘19–’20 (artist fees for 2020 cancelled residencies)	\$2,000

**Total Yearly Operational Expenses** **\$5,220**

### EXPENSES FOR MODULE INITIATIVE

Artist Fees for Module Submissions (\$250/module)	\$5,000
Squarespace Subscription for Publishing Modules (\$40/month)	\$480

**Total Expenses for Module Initiative** **\$5,480**

**TOTAL EXPENSES: \$10,700**

### ANTICIPATED INCOME

Graduate Student Creative Arts Award	\$2,000
Sherry Wagner-Henry Scholarship in the Creative Arts and Entrepreneurship	\$1,000
Current Account Balance	\$3,000
Arts Business Competition (pending)	\$2,500
The Peace Studio Creative Peacebuilder Grant (pending)	\$500
Crowdfunding Campaign (pending)	\$1,000
Donation Letter Campaign (pending)	\$500
Donation from Artistic Director (pending)	\$200

**TOTAL ANTICIPATED INCOME: \$10,700**

## TROUBLESHOOTING

We are constantly pondering how we can market our work and fundraise without exploiting the students we serve. We refrain from publishing images and sensitive information that may cause our audiences to pity or look down on our students and their situations. However, in an effort to protect students, we risk not being able to communicate as clearly the impact we have. For these reasons it is crucial that we fund our work through grants and other sources that won't require us to jeopardize the integrity of our mission, either through exposing students' original work, or through media that puts them on display.

Specific to our 2021 initiative, we anticipate challenges to ensuring student participants can access modules online. While each partner has indicated their ability to provide internet access, connection is unpredictable for our international partners. To ease these challenges, we will offer low resolution versions of each module so that loading time is faster, and we will make them available to view on different platforms so there are multiple channels with varied accessibility (Google Drive, YouTube, and the TWE website).

## RECENT WORK SAMPLES

Since teaching artists have not yet completed their modules, the materials below demonstrate our past work. Modules will aim to capture the same elements of play, joy, courage, and teamwork that we prioritize during in-person activities. Please click the links below to be re-directed to PDF's, videos, photos, and TWE's website.

TRADE WINDS ENSEMBLE WEBSITE: <https://TradeWindsEnsemble.org>

### MEDIA FROM PAST TEACHING RESIDENCIES

- [Photo Highlights](#)
- Videos
  - [In C by RefugeeOne](#)
  - [Composing Graphic Scores at RefugeeOne](#)
  - [Soundpainting at Ruth Ellis Center](#)
  - [Premiering Graphic Scores at Ruth Ellis Center](#)
- Training Materials for Teaching Artists
  - [Handbook for Detroit Residency](#) (cancelled due to COVID-19)
  - [Handbook for Nairobi Residency](#) (cancelled due to COVID-19)

### SAMPLE LESSON PLANS FOR IN-PERSON TEACHING (BY MIDORI SAMSON)

- [Endurance \(based on Matana Robers \*Coin Coin\*\)](#)
- [Play \(based on John Cage \*Aria\*\)](#)
- [Identity \(based on Gabriela Lena Frank \*Leyendas\*\)](#)
- [Courage \(based on Brandon Scott Rumsey \*Crystals\*\)](#)

### 2021 MODULE DESCRIPTIONS/PROPOSALS

- [“Telling a Story” by Suzanne Hannau](#)
- [“Healing through Laughter” by Jamie Sanborn](#)
- [“Musical Meditation” by Jon Hannau](#)
- [“Choose-Your-Own-Adventure Composition” by Midori Samson](#)